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CHICAGO.

The annual exhibition of works by artists of Chicago and vicinity opened with a reception at the Art Institute on Tuesday afternoon which was followed by the annual dinner tendered the artists by the Art Institute and the Municipal Art League. There are over 40 paintings and sculptures, which represent many familiar names and some new ones. The galleries are attractive, and the standard of the show is a high one. At the same time a choice collection of watercolors, by Charles John Collings, English Contemporary painter, was shown. Both exhibitions will run to March 1.

A lecture by A. T. Van Laer, on "American Painters" was given Tuesday in Fullerton Hall. The new State Art Commission has been appointed and now reads as follows: Lorado Taft, Ralph Clarkson, Fred. Clay Bartlett, John D. York and Martin Roche. Louis O. Griffith placed an exhibition of paintings at the Artists' Guild, which runs to Feb. 14, in which the pilgrimages to Browne County, Texas and other attractive places are well featured. Mr. Griffith is one of the younger men, whose work is always admired.

The Rembrandt etching exhibition has been succeeded by one of a hundred plates by Lepere and Legros at the Roullier print rooms, which are a delight to collectors. This well known house enjoys a representative clientele which responds most readily to the valuable and choice displays which grace the galleries. Moulton and Ricketts are displaying examples of representative American artists; Anderson's galleries show a collection of early oils and watercolors by Constable. Reinhardt, after an interesting exhibit of sculptures by the youthful Fagg, shows a group of oils by Gardner Symons, and Thurber pictures by Mazzanvitch.

Nellie V. Walker the sculptor has gone to Paris to study for three years; Harriet Blackstone leaves for New York City, after finishing several commissions throughout the State, to paint various portraits, among them one of the granddaughter of Judge Scott, Miss Margaret Truesdale. The exhibit of the works of the late Peter Gross, an American artist but long a resident of Paris, now on at Marshall Field & Co. gallery has a tragic interest as the artist, while here superintending the display, died suddenly at his hotel.

James William Pattison is to give a course of lectures at the Art Institute on the "Applied Arts," metals, textiles, porcelain, pottery, embroidery and lace, using the rare collections in cabinets and from swinging frames as illustrations.

The Ferguson fund for sculptures for the city amounts to \$1,100,000 and a monument, commemorative of the admission of Illinois to the Union in 1818, by Henry Bacon, to be erected on the West Side, is under consideration. An interesting collection of artists' autographs and autograph letters was presented to the Institute. It contains many representatives names.

The Women's Clubs have announced a series of receptions to Chicago artists during the progress of their annual exhibition. This movement, inaugurated a number of years ago culminated in the awarding of prizes, the purchase of pictures for the women's club rooms and many other pleasant features.

Giselle D'Unger.

ST. LOUIS.

At the City Art Museum a special exhibition of Architectural, Sculptural and Decorative Design, shown in drawings, paintings and photographs selected by the Architectural League and assembled into a traveling collection by the American Federation of Arts, shown in four galleries, has just closed.

From the exhibition held December last of "Contemporary Spanish Art," the Museum secured "Castilian Peasant," by Eduard Chicharro, a pupil of Madrid Fine Arts School, of Manuel Dominguez and later of Sorolla, for its permanent collection. Another acquisition is a collection of twenty wood engravings by Henry Wolf. Wood engravings by Timothy Cole acquired in December are: "Jacqueline de Cordes," after Reubens; "The Avenue," after Hobbema; and "The Madonna of the Goldfinch," after Raphael.

Twenty-six Panama Lithographs by Joseph Pennell are now owned by the Museum. Additions in the months of October and December in the Print Department are quite a large collection by Whistler, Kruell, Thomas Johnson, Drevet, Nanteuil, Callot, Thomas Cole, Cornelius Visscher, Van Dyck, Van Ostade, Morin, etc., etc.

The Ives Memorial was unveiled last Sunday by the Ives Memorial Committee. The program consisted of a short opening address by Prof. Holmes Smith, Acting Chairman of the Ives Memorial Committee; an address by Lorado Taft; the unveiling by Miss Callie Ives and the closing address of acceptance.

BALTIMORE.

The Charcoal Club's annual exhibition of Contemporary American Art, to open at the Peabody Gallery Feb. 9, promises to be strong, the list of exhibitors this year being particularly representative.

Childe Hassam who was to have served on the Jury was forced to withdraw his name on account of a change in his plans that took him to San Francisco, where he is to complete arrangements for placing the decorative paintings at the Exposition, earlier than he had intended. His place will be taken by George Bellows. The other members of the Jury are Edward Redfield and Robert Henri. The three men will meet here to judge the pictures on Feb. 2, and while here will be the guests of officials of the Charcoal Club at a luncheon in the University Club.

A collection of recent sculpture by Baltimore men will be shown in connection with the paintings. Among these will be a beautiful new fountain, "Boy With Frog," by Edward Berge.

Faris C. Pitt, the local dealer, is showing at his rooms on North Charles Street, a "Santa Maria della Salute," by Guardi. This is an important canvas, exquisite in tone and composition. It came from a London collection. Other notable canvases recently acquired by Mr. Pitt are a large portrait of Mlle. Vallayer by Vigée le Brun, and Nattier's Duchess of Manchester, both good examples.

NOTES OF AMERICAN CITIES.

Philadelphia.

The 109th annual exhibition of the Pa. Academy opens tomorrow. The private view and the reception will come tonight.

The Fellowship of the Pa. Academy announces a series of exhibitions for 1914 over a circuit including cities other than Philadelphia. Works for exhibition must be entered on or before Feb. 2, and the selected pictures will be divided into three or four groups, some to circulate in the local public schools, and others to go out on the road. At the end of the season all the pictures will be shown here.

Henry Rankin Poore, entertained the members of the Boston Art Club at their rooms last week with an interesting lecture on "Art and the Layman."

It is interesting to know that among the American Artists in the Latin Quarter, Paris, whose pictures have been accepted for the coming Academy display, are Max Bohm, Mrs. Katherine Watkins, John Noble, George Oberteuffer, Roy Brown, Harry Lackman, Lionel Warden and A. G. Warshawsky.

New Orleans.

The Delgado Art Museum announces the purchase of "The Oncoming Wave," by Frederick J. Waugh, an excellent example.

An exhibition of a number of etchings and drawings by the late Augustus Koopman is now on at the Museum. This artist visited here last Winter, after having shown a number of his own paintings at the museum. His etchings have the same vigor, strength and artistic merit possessed by his paintings.

The Art Association has fixed Feb. 16 as the date for the opening of this year's work by local artists.

It is proposed to show also a number of works by G. H. Clements, an artist who has achieved renown in America and Europe, and who at one time lived here.

Milwaukee.

The last exhibition of the Milwaukee Art Society, consisting of paintings by Philip Little and etchings by Emil H. Reich, resulted in the sale of four of the former and fifteen of the latter. Several of the friends of the Society purchased Mr. Little's "Awakening of Dawn," and presented it to the Museum for its permanent collection.

The February exhibition of the Milwaukee Art Society includes some 36 oils by Oliver Dennet Grover, who has recently returned from Italy, and game bird watercolors by Frank Benson.

Indianapolis.

The exhibition of the Society of Western Artists opened this week at the John Heron Institute.

There is an exhibition of T. C. Steele's latest work at the H. Lieber Co. gallery, together with two interesting portraits by Wayman Adams and some crayon landscapes by Otto Stark.

Ft. Worth (Texas).

The fifth annual exhibition of pictures by American artists closed last week at the Carnegie Library. Some 45 oils, by such well-known men as Henri, Bellows, Alden Weir and Paul Dougherty, were shown.

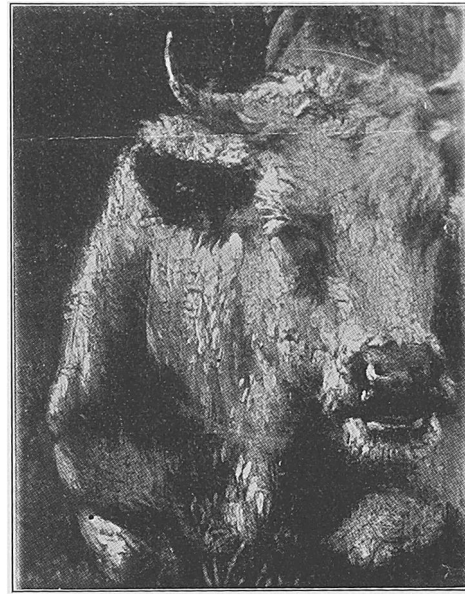
Providence (R. I.)

An exhibition of oils by Theodore Wendell is on at the Rhode Island School of Design, to Feb. 15.

FORGED PAINTINGS.

Prof. A. P. Laurie, of Edinburgh, has discovered a way to detect forged paintings by means of minute studies and photographs of pigment and brushwork. In a letter to the N. Y. "Times," he says:

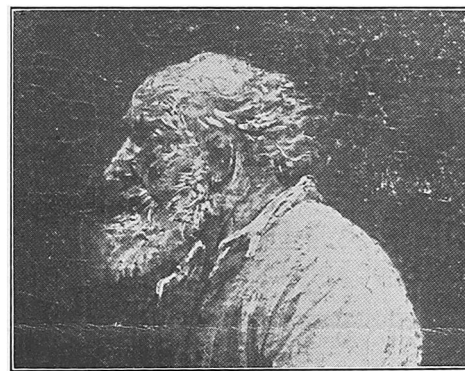
"I have been able, by the study of mediums, to get a considerable amount of information on various mediums used on the painter and have devised methods of identification. It is possible by these means in a large number of cases approximately to date a work of art, and it is quite easy to decide whether there has been re-painting or whether it is a modern forgery. A careful microscopical examination of the surface, combined with tests of the pigments and mediums, enables one to say definitely whether one is dealing with a genuine old picture or with a modern imitation.



Microphotograph of cow by Paul Potter, in National Gallery.

"I felt, however, that something more was required to enable one to decide with certainty not only the date but also the authorship of a picture, and I have been engaged in examining pictures through specially constructed magnifying glasses, which gave interesting revelations of the brushwork of the artist. I therefore determined to try whether it were not possible to obtain microphotographs of small portions of a picture, with a view to recording the peculiarities of the brushwork. It is unnecessary here to describe the many technical difficulties which had to be overcome. In the end I have succeeded in obtaining direct enlargements on to the negative of small portions of pictures, which bring out clearly every stroke of the brush by which the paint has been laid on. Comparison of such photographs at once revealed that I had here a very powerful weapon for deciding who was the real author of a picture. Every connoisseur is accustomed to use a lens, but the advantage of this method is that the characteristic touches are recorded in a series of photographs, which can be compared together side by side, with a view to coming to a judgment as to the authorship of a picture. The method, however, is not universally applicable, as there are schools of painting in which the artist has deliberately concealed his brushwork under a smooth finish.

"For painters of the seventeenth and eighteenth centuries the method is undoubtedly a very powerful one, and enables one to come to very definite conclusions. It must not be supposed, however, that all that is necessary is to photograph a portion of a picture with the special apparatus which I have devised. The picture must be examined from every point of view—the surface carefully studied through a microscope, and the pigments identified as far as possible; microphotographs taken from properly selected portions, and compared with microphotographs of portions of pictures by the supposed painter and his contemporaries—and these again must be selected with judgment and care. Nor can the art expert be dispensed with. His opinion is of the greatest value in the probable authorship of a picture. It is then that this method is to be applied with a view to putting his conclusions to a severe test, or, as so often happens when the art experts disagree, in deciding which of them is right.



Microphotograph of head by Teniers, in National Gallery.

"My photographs have shown very clearly what a marked individuality is to be found in the brushwork of a great painter, and how throughout his career, although his brushwork develops, yet certain characteristics remain. There are also schools of brushwork in which there is a certain general similarity; and I find, as my collection of photographs increases, fresh points of interest constantly arising, while already I have been able to settle some disputed points both in connection with public and private collections.

"In conclusion, I am quite satisfied that before a high price is paid for a supposed old master, unless it has an undoubted pedigree, it should be subjected to these exhaustive scientific tests, in order to confirm or to refute the conclusions of the art expert."

A. P. LAURIE, M. A., D. Sc., Principal of the Heriot-Watt College, Edinburgh.

OBITUARY.

Augustus Koopman.

Advices from Etaples, France, announce the death there of Augustus Koopman, the widely known American painter and etcher, Feb. 2, following a prolonged illness from paralysis. Mr. Koopman was born in Charlotte, N. C., in 1869, and studied at the Penna. Academy and later at the Ecole Nationale, Paris, in which city he spent the greater part of his life, teaching and exhibiting. He is represented at the N. Y. Library, Brooklyn Institute, the Washington Congressional Library, and the Phila. Art Club, the St. Louis, St. Paul and Detroit art museums.

George W. Sheldon.

G. W. Sheldon, author of many books on American art and artists, died at his home in Summit, N. J., on Jan. 28, his seventieth birthday. Besides his works on American art, Mr. Sheldon was for many years art editor of the N. Y. "Eve. Post," and later of the N. Y. "Coml. Advertiser."

John H. F. Bacon.

John H. F. Bacon, the English artist, died in London Jan. 24, age 47. He painted the coronation pictures of Kings Edward and George, and was engaged on a large picture of King George and Queen Mary at Guildhall, the day after their coronation.

Edward Wassermann.

Edward Wassermann, a well-known broker and art collector, died Sunday last at his N. Y. residence, aged 55.

He was born in San Francisco went to Germany and was graduated from Heidelberg in 1880. Soon after after his return he entered the banking business here. He collected chiefly modern foreign pictures and Oriental porcelains.

Charles Edmund Dana.

Charles Edmund Dana, artist and art critic, died Monday last at his home in Phila.

Prof. Dana was born in Wilkesbarre 1843. He was graduated from Union College in 1865, then studied under Luminais in Paris, and architecture at the Royal Academies at Dresden and Munich. After his return he was assistant engineer on the Pa. Railroad for eight years, then professor of art at the University of Pa., 1893-1904, and a lecturer there since that year.

Among his writings is a four-volume work on "Glimpses of English History." He was

Mrs. William Morris.

Through the death of Mrs. William Morris, aged 74, in London last week, there now remains only one survivor, Lady Burne-Jones, of a famous trio of women, of whom Mrs. Rossetti was the third, associated with that remarkable group which half a century ago gave new life to English art.

Mrs. Morris was one of the most beautiful women of her day, and her features were limned many times by Dante Gabriel Rossetti. The poet-artist's portraits of her are said to have been strictly true likenesses.

Eugene Frank.

Eugene Frank, who was born in Germany, one of the best-known artists in southern California, recently died at his home in Glendale after a prolonged illness, aged 68. He went to California eight years ago from Wilkes-Barre, Pa., settled in Glendale and established two art galleries, which he opened to the public. His pictures, which include portraits and outdoor scenes, are numerous. He is survived by a widow, a son and daughter.

Florence Howard.

Miss Florence Howard, a New York artist, who left her Washington Sq. studio six years ago in search of health at Colorado Springs, died there Jan. 10.

Wilhelm Hasemann.

The death is announced from Gutach, Germany, of Professor Wilhelm Hasemann, noted for his pictures of scenery in the Black Forest. He studied under Professor Gussow at the Berlin and Weimar Art Academies and was especially active in movements for popularizing art.

Charles Wiener.

M. Charles Wiener, retired Minister Plenipotentiary, died on Dec. 9 on his way to Rio de Janeiro. He had been an energetic explorer of the country of the Incas, publishing the results of his travels in the form of a work on Peru and Bolivia and bringing home a large collection of objects illustrating the history and customs of those countries.

Armand Boetzel.

Armand Boetzel, who died recently in Paris, acquired reputation for his portrait of Léon Gambetta.

M. Hyerdake.

Advices from Paris record the death of the well-known Norwegian painter, Hyerdake, a frequent exhibitor at the old Salon. He was awarded a gold medal at the Universal exhibition of 1889, and exhibited two canvases at the last Salon, representing Parisian scenes. He was a pupil of Bonnat and Boecklin.